



Photo: Steve King

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Architect as Patron: Ogosta in Culver City

SAH/SCC Tour & Talk, Culver City

Sunday, August 19, 2018, 2-4PM



The architect looking out the rear window.
Photo: John Ellis

The award-winning home of Ed Ogosta, AIA, will be featured in the next installment of "Architect as Patron," SAH/SCC's series of small-group events delving into the personal spaces architects design for themselves. Ogosta, principal of Edward Ogosta Architecture, will tour us through his discreet yet decidedly modern addition and remodel of a 1944 bungalow. This 1,450-square-foot, single-story residence—dubbed Rear Window House—is a perfect demonstration of how a thoughtful, strategic intervention can breathe new life into an older home, serve the needs of a contemporary family, and maintain a respectful neighborhood scale.

"This beautiful and precise addition redefines the historic bungalow," said the AIA Small Project Awards jury, which recently bestowed the project with national honors. This recognition adds to a growing list of accolades that includes a Residential Architecture Award from AIA/Los Angeles and an American Architecture Prize.

Through a careful sequencing of new spaces and strategically located apertures, Rear Window House opens itself up to become deeply integrated with the rear garden. All exterior and interior finishes are unified to create a seamless architectural experience using a restricted material palette of glass, aluminum, wood, asphalt shingles, and concrete. Existing interiors were updated to be simple and bright, with the addition of new skylights, bleached oak floors, and white walls. The master bedroom's expansive rear window—an extruded aluminum-wrapped enclosure that cantilevers above a small pond—offers the intensely private experience of being surrounded by nature.

Influenced by the California Minimalism practiced by the Light and Space artists of the 1960s, Ogosta sought to create moments of clarity that conjure a serene, meditative experience. Strategically placed apertures and skylights bathe the home in intersecting light of varying temperatures, creating a subtle drama and interplay between warm and cool gradients, recalling the experience of a James Turrell Skyspace.

Join us to experience it yourself.

Architect as Patron: Ogosta in Culver City—August 19, 2018; 2-4PM; \$20 each for SAH/SCC Life and Patron Members; reservations required; space is limited; seating will be made available to general membership should the opportunity arise, on a first-come first-served basis; registration—see order form on Page 6, call 800.972.4722, or go to www.sahscc.org; waiting list—email info@sahscc.org.



Photos: Steve King

SAH/SCC President's Letter

Follow Us!

The Society of Architectural Historians/Southern California Chapter is pleased to announce that we are now active on Twitter and Instagram. Board Members Lauren Van Der Veen and Kim Bahnsen McCarron will be posting selected SAH/SCC events and sharing information of interest to our members and all who love Southern California architecture. Follow us at @SAHSCC and don't forget to use the hashtag #SAHSCC.

SAH/SCC Membership Secretary Rina Rubenstein will continue to manage the organization's Facebook page, posting a variety of interesting articles, announcements, and, of course, notices of upcoming SAH/SCC events.

All this brings me to an important and relevant point relative to privacy and social media. Recent revelations of Facebook security breaches and the passage of the GDPR (General Data Protection Regulation) in Europe have made individual privacy issues top of mind for everyone.

SAH/SCC has always protected the privacy of its members and the homeowners who generously share their architecturally significant residences with us. Our commitment to privacy protection remains strong in a world of social media. Tweets and posts from our events will NOT

feature private homes. We believe that an architecturally significant residence is first and foremost someone's home and deserves to be treated with the utmost respect. As historians and enthusiasts, we are not entitled to broadcast those spaces to the world.

In recent years, event attendees have been asked to refrain from interior photography. This policy will continue to be enforced. SAH/SCC reserves the right to deny access to anyone who does not respect the policies of the organization.

Lastly, the private contact information our members share with us is just that: private. We do not share information with other organizations. Our membership business model refrains from ad placement on the website, so you can rest easy that we have no underlying algorithm studying your every move. And, frankly, our all-volunteer board members don't have the interest—we are all much too focused on planning events.

We do believe that social media can play a valuable role in connecting our members, generating awareness of the remarkable built environment of Southern California, and encouraging young people to engage with architectural history. So please follow us and help to expand the conversation about architecture.

—Sian Winship



Tour and Event Information:
1.800.972.4722
info@sahscc.org



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Postcard From the Egyptian Theatre

SAH/SCC members and friends were treated to an exclusive tour of the Egyptian Theatre on Sunday morning, June 3rd. The tour was led by a dream team consisting of Margot Gerber of the American Cinematheque and Art Deco Society; Craig Hodgetts, FAIA, of Hodgetts + Fung; and Peyton Hall, FAIA, of Historic Resources Group.



Peyton Hall, Margot Gerber, and Craig Hodgetts.

The trio retraced the steps of the restoration of the theater by Meyer & Holler (1922) conducted by H+F with HRG in 1999. Rehabilitation efforts included repairing damage from the Northridge earthquake along with years of neglect, as well as the transformation of a theater built for silent films into an acoustically and technologically compatible venue for contemporary cinematic needs.

Hall described the insertion of contemporary architectural solutions as “large furniture” to accommodate modern needs without touching the historic fabric of the plaster walls and painted ceilings. Meticulous paint analysis and restoration techniques were employed to bring back to life the Egyptian murals in the courtyard as well as the spectacular sunburst ceiling in the auditorium.



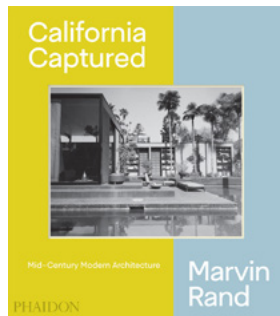
Revisiting the project after almost 20 years both revealed the progressive nature of the interventions as well as the rich historic fabric that harkens back to a time when people did not stream movies on their phones, but marveled in a magical spatial and entertainment experience that exemplified the idea that “the show starts at the sidewalk.”



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California Captured: Mid-Century Modern Architecture, Marvin Rand

by Emily Bills, Sam Lubell, and Pierluigi Serraino

It's hard to believe that it's been almost 10 years since the passing of Marvin Rand—one of the founding members of SAH/SCC, a personal friend, and a tireless photographic chronicler of architecture, past and present. It's also astonishing that, although Marvin published several monographic works on architects—Craig Ellwood (2002), Greene & Greene (2005), and Irving Gill (2006)—this is the first book dedicated to his archive of work on California. I'm considering this Volume 1 (more on that later).

The biographical text charts Marvin's early influences (left-leaning multi-ethnic Boyle Heights), education (mentor Alvin Lustig and classmate Lou Danziger), and early career in his creative agency (advertising for General Lighting, annual reports for Welton Becket & Associates, covers for *Arts & Architecture*). But it was meeting architectural historian and writer Esther McCoy in the early 1950s that changed everything for him. McCoy convinced Marvin (I just can't use "Rand") to commit to an architectural focus.

Marvin's successful publishing history and long-term relationship with seminal architects may surprise even the most-aware fan of mid-century architecture, as the realm was dominated by Julius Shulman, about whom both Lubell and Serraino have written books. Curiously, Julius is mentioned only twice in the entire book, and his absence is conspicuous, particularly as Marvin's work is referred to as "underrepresented" and "a virtually unknown treasure." The first mention is a recollection from SAH/SCC Life Member John Reed, AIA, of seeing Marvin working in Julius' darkroom; the authors state the nature of the relationship between the two was unknown to family and friends and not acknowledged in the Rand archives. Curiouser. In the essay after the portfolio of works, the authors address how differently each photographer regarded his public image and legacy. Pointedly, the authors describe Marvin's photographic approach as "grounded in a strong graphic composition, a focus on structure over lifestyle." They are implicitly comparing the two photographers.

Ah, the portfolio! It's filled with sumptuous black-and-white photographs showing Marvin's graphics background through shadow and pattern, along with unexpected and artistic viewpoints of familiar structures, such as LACMA (Pereira, 1965), Capitol Records (Becket, 1956), and the Salk Institute (Kahn, 1963). There is intimacy in the 300,000-square-foot Stanford Medical Center (Stone, 1959) and majesty at the neighborhood Tiny Naylor's (Honold, 1949).

Why Volume 1? The Marvin I knew was, as described, "ever curious." He was quick to adopt digital technology (in his mid-70s!) and kept up with young architects and designers, who actively sought him out late into his career. "He has only so many photos left in him," designer Michele Saee told me, "and I want as many to be of my work as possible." There is much more to see of Marvin's California—as well as his view of the rest of the world. I eagerly await Volume 2.

Phaidon; 2018; 240 pages; hardcover; \$59.95



Tales from The Strip: A Century in the Fast Lane

by Van Gordon Sauter, Robert Landau, and Frans Evenhuis

An unruly, two-mile stretch of road is both mythologized and eulogized in this collaboration among writer Sauter, photographer Landau, and graphic artist Evenhuis. Starting from its beginning as a cow path in 1888, through the Hollywood heyday, and now in its "new era" as the site of mixed-use mega-structures, the Sunset Strip is illustrated in this new book with lively tales, archival photos and documents, and contemporary night-time snapshots. Comparing what *is* to what was is a perennial Los Angeles pastime, and *Tales* does it through brief chapters on both people and places, including Hollywood starlets and fame-seeking gangsters, along with chic hotels and hot restaurants.

Glamor and grime co-exist in these pages, which impart a haze of depravity and doom familiar in the works of Kenneth Anger (*Hollywood Babylon*) and Nathanael West (*The Day of the Locust*). The noir elements of the '40s and '50s overtake the rock-and-roll flower-power of the '60s and '70s. Today's "Big buildings. Big design. Big crowds." do make Saunter hopeful for a future that doesn't belie the past: "All the 'big' is riding on a core belief in a sumptuous tomorrow, of deep pockets and mercantile dreams realized—the same dreams that brought forth the Strip in the first place." Indeed.

Angel City Press; 2018; 176 pages; hardcover; \$45.

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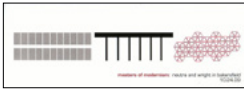
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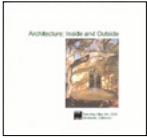
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Masters of Modernism: eight-page, two-color brochure featuring works of Richard Neutra and Frank Lloyd Wright in Bakersfield.



_____ at \$3 each

Architecture: Inside and Outside: 5"x5" folded color brochure featuring Santa Barbara's Lotusland, Casa del Herrero, and Val Verde.



_____ at \$6 each

Irving Gill: Los Angeles: 10-page booklet featuring photos and articles on Gill and three residential projects in LA.



_____ at \$8 each

Rodney Walker 3 30 90: 12-page brochure featuring nine homes on five sites, as well as the architect's use of the three-foot module.



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Greta Magnusson Grossman: 3.5" x 8" 2-page color brochure featuring two residences by Greta Grossman.



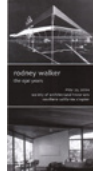
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Space and Learning: eight-page, four-color brochure on the historical and contemporary legacy of LA school architecture, featuring projects by Richard Neutra, Thom Mayne, Rios Clementi Hale Studios, and others.



_____ at \$5 each

John Parkinson, Downtown: 11"x17", four-color brochure featuring a self-guided walking tour of Parkinson buildings in Downtown LA's historic core and beyond.



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Rodney Walker: The Ojai Years: tri-fold, black-and-white brochure featuring Walker's important residences in Ojai, with pictures and article by historian David Mason.



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Kesling Homes: bi-fold, two-color brochure from the "Kesling Modern Structures" tour.



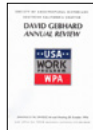
_____ at \$2 each

Union Station and MTA Transit Center: bi-fold map for a self-guided walking tour including historical facts and photos.



_____ at \$10 each

Modernism for the Masses: tri-fold brochure with inserts of detailed floor plans of Eichler homes visited on the Orange County tour.



_____ at \$5 each

David Gebhard Review: essays on the Works Project Administration by Robert W. Winter, Orville O. Clarke, Jr., and Mitzi March Mogul.



_____ at \$10 each

The Historic and Modern Spirit of Ventura: 20-page guide from Ventura tour.



_____ at \$4 each

Killingsworth: A Master Plan for Learning: 11"x17", four-color walking tour brochure of the Cal State Long Beach campus features history of master plan development by architect Edward A. Killingsworth, FAIA.



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Ray Kappe-Apotheosis: eight-page brochure features five Kappe Houses from 1959 to 1966 in the Royal Woods development of the San Fernando Valley.



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Conjunctive Points: four-color, 11"x17" brochure featuring a 20-building walking tour of the Hayden Tract, designed by architect Eric Owen Moss and developed by Samitaur Constructs.



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Designed for Learning: 11"x17" walking tour map and brochure of the University of California, Santa Barbara, campus.

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SAH/SCC is a 501c 3 nonprofit organization dedicated to providing its members with opportunities to learn about and experience the rich architectural heritage of Southern California and beyond. Our volunteer board members create tours, lectures, travel tours, and other events that explore the ideas behind the architecture as well as the buildings that result from them. From modern to craftsman, from Spanish Colonial to contemporary, our programs are the best-kept secrets in Southern California!

MEMBERSHIP BENEFITS:

- Advance notice of all SAH/SCC events—important because they usually sell out just to members
- 20-30% discounts on tour and event ticket prices
- Bi-monthly E-news with printable newsletter
- FREE tickets to our annual Members' Celebration event
- Special Members-Only E-Alerts about upcoming events
- A tax deduction for your membership dues
- The knowledge that you are supporting our mission to increase public awareness of Southern California's architectural heritage

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Fill out the order form below or join online at www.sahscc.org.

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\$30 Student (requires scan of valid Student ID) - All the benefits of Individual membership at a 30% discount.

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SAH/SCC EVENT TICKETS

Architect as Patron—August 19, 2018

_____ SAH/SCC member ticket(s) at \$20 each = \$ _____

(Life/Patron Members receive first priority)
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Position Available: Curator of the Architecture and Design Collection

The Art, Design & Architecture Museum at UC Santa Barbara stimulates active learning about art and its role in society through a changing exhibition schedule and unique educational partnerships. By offering continuous access to original works of art and by working in partnership with campus resources, the AD&A Museum contributes to the development of critical thinking and visual literacy, while supporting the University's goals of education, research, and service.

Located 100 miles northwest of Los Angeles, on the campus of UC Santa Barbara, the AD&A Museum has a distinguished Fine Arts collection of more than 8,500 works and the Architecture and Design Collection (ADC), the most extensive source of written and visual information on the development of Southern California architecture and landscape architecture.

The University is part of an established arts community that includes the Santa Barbara Museum of Art, Contemporary Arts Forum, Music Academy of the West, and other institutions.

With the Director, the Curator oversees policies and procedures for collections management, determines conservation priorities, and establishes long-range plans for the collection. The Curator works independently with guidance from the Director of the Museum. S/he will be responsible for fundraising and representing the ADC to donors.

The Curator supervises archivists and assistants, student curatorial assistants, and the ADC interns. The Curator acts as advisor to the director of the History of Art and Architecture Department's Architecture and Environment program, collaborating on programming, and occasionally teaching in the program.

Requirements for the position: at least five years of experience in a comparable position; extensive knowledge of architectural history with a special focus on California; detailed knowledge of museum/archival procedures especially as they relate to collections management and conservation; commitment to serving as a liaison to the campus and to the community; MA or PhD in architectural history or a related field. Apply [here](#).